

This thesis gives an topology perspective on the Ernesto Sabato's novel *Sobre héroes y tumbas* (On heroes and tombs, 1961). It presents Buenos Aires in his singularity, as an staggered city on the shore of the Río de la Plata, with his inhabitants mostly of the immigrant origin, with atmosphere of nostalgia voiced by tango and cosmopolitan spirit of bars and cafés. The attention of the work is focused on spaces, mostly linked by other themes that develops its peculiarity and compiles its complex character: e.g. monster and labyrinth, uterus – mother and home, conscious and unconscious of the city, port and south as the spaces of hope.... The epicentre of the story is house of the Olmos family- with the impressive windowed balcony „Mirador“ and its occupier Alejandra, representing the lost Argentinean heroic „criollo“ past. This past disappears as well as old Buenos Aires, imagined and loved by Sabato and Borges, his genuine bard and one of the Sabato's novel heroes . Sabato's conception of the city is explicitly negative - as the place of the evil and his realization. He adverts to desperation, isolation and impossibility of communication among the people of Buenos Aires, this New Babilonia, but in fact of every Babylonian city in the world. Offers an interception of concomitant circumstances of the spread of the city and his new reality based on the economics of growth represented by skyscrapers, the symbol of human pride and effort to align to God. Sabato's message about the progress, is based in technical and scientific area, as the destroyer of the harmony between the human being and the nature, cosmos in itself.